

# COMPOSITIONS

pour la

## Guitare

par

# Ferdinand Sor.

Oeuvre		M. B.
1.	<b>Six Divertissements</b>	1,50
2.	<b>Six Divertissements</b>	1,50
3.	<b>Thème varié suivi d'un Ménuet</b>	1,50
4.	<b>Deuxième Fantaisie</b>	1,50
5.	<b>Six petites pièces très faciles</b>	1,50
6.	<b>Douze Etudes</b>	3,—
7.	<b>Fantaisie</b>	1,50
8.	<b>Six Divertissements</b>	1,50
9.	<b>Introduction et Variations</b> (Thème de Mozart)	1,50
10.	<b>Troisième Fantaisie</b>	1,50
11.	<b>Deux Thèmes variés et douze</b> <b>Ménuels</b>	3,—
12.	<b>Quatrième Fantaisie</b>	1,50
14.	<b>Grand Solo</b>	2,—
15.	<b>Sonate</b>	1,50
16.	<b>Cinquième Fantaisie et Va-</b> <b>riations</b> (nel cor più non mi sento)	2,—
17.	<b>Six Valses</b> (Cahier I)	1,50
18.	<b>Six Valses</b> (Cahier II)	1,50
19.	<b>Six Airs</b> choisis de l'Opéra „la Flûte magique“	1,50
20.	<b>Introduction et thème varié</b>	1,50
22.	<b>Grand Sonate</b>	2,—

Oeuvre		M. B.
23.	<b>Cinquième Divertissement</b> <i>très facile</i>	1,50
24.	<b>Huit petites pièces</b>	1,50
25.	<b>Deuxième grande Sonate</b>	3,—
26.	<b>Introduction et Variations</b> (Que ne suis-je la fougère)	1,50
27.	<b>Introduction et Variations</b> (Gentil houssard)	1,50
28.	<b>Introduction et Variations</b> (Malborough s'en va-t-en guerre)	1,50
29.	<b>Douze Etudes</b> (Suite de l'oeuvre 6)	3,—
30.	<b>Fantaisie et Variations bril-</b> <b>lantes</b>	2,—
31.	<b>Vingt quatre Leçons pro-</b> <b>gressives</b> pour les Commencants. Cahier I 2,— Cahier II 3,—	
32.	<b>Six petites pièces faciles et doigtées</b>	1,50
33.	<b>Trois pièces de société</b>	2,—
34.	<b>Trois pièces de société</b> (Seconde Collection)	2,—
35.	<b>Vingt quatre Exercices très</b> <i>faciles et doigtées.</i> Cahier I 2,— Cahier II 3,—	

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12  
Etudes.

Ferd. Sor, oeuv. 6.

**Allegro moderato.**

1.

## Andante Allegro.

2.

Exercise 2 is a single melodic line in treble clef, key of A major (three sharps), and common time (C). It consists of 16 measures. The first measure is marked with a repeat sign. The melody is composed of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line and repeat dots.

## Andante.

3.

Exercise 3 is a single melodic line in treble clef, key of A major (three sharps), and common time (C). It consists of 16 measures. The first measure is marked with a repeat sign. The melody is composed of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line and repeat dots.

This page of musical notation consists of ten staves. The first three staves are in treble clef with a key signature of three sharps (F#, C#, G#). They contain dense, rapid sixteenth-note passages. The fourth staff is marked with a '4.' and a 2/4 time signature, indicating a change in tempo or meter. The remaining staves continue the melodic and harmonic development, featuring various rhythmic values, rests, and dynamic markings such as 'p.' (piano) and 'd' (diminuendo). The notation includes many slurs, ties, and accidentals, suggesting a technically demanding piece.

## Andante.

5.

*p* *pp* *dim.* *perdendosi*



Allegro.

6.

The musical score is a single system of 12 staves. The first staff is marked with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is indicated as 'Allegro.' The music is written in a style typical of early 20th-century piano repertoire, featuring a mix of chords and melodic lines. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line on the final staff.

## Allegro.

La 6<sup>me</sup> Corde en Ré (6<sup>te</sup> Saite in D.)

7.

Andantino.

8.



**Andante agitato.**La 6<sup>me</sup> Corde en Ré (6<sup>te</sup> Saite in D.)

9.

The musical score is written for the 6th string of a double bass, specifically for the D string. It is a single system of 10 staves. The first staff is numbered '9.' The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is a continuous piece of music, likely a study or exercise, for the 6th string of a double bass.

## Moderato.

10.

The musical score is written on 11 staves. The first staff begins with a treble clef, a common time signature 'C', and a measure number '10.'. The melody is composed of eighth and sixteenth notes, with frequent use of sharps and naturals. The tempo is indicated as 'Moderato.' at the top left. The score concludes with a double bar line and a 3/4 time signature.

## Maestoso.



Maestoso section of musical score, featuring three staves of music in 3/4 time. The music is characterized by slow, heavy chords and a somber mood.

## Allegro moderato.



Allegro moderato section of musical score, featuring ten staves of music in 2/4 time. The music is characterized by a faster tempo, a key signature of one sharp (F#), and a more lively melody.

This page contains 13 staves of musical notation. The notation is written in treble clef. The key signature is one sharp (F#) for the first four staves and three sharps (F#, C#, G#) for the remaining nine staves. The music is characterized by a high density of notes, primarily sixteenth and thirty-second notes, creating a rapid, flowing texture. Dynamic markings are present throughout, including 'd' (piano) and 'd||' (piano fortissimo). The notation includes various musical symbols such as notes, rests, and bar lines. The overall style is that of a classical piano score, possibly from a 19th-century manuscript.



## Andante.

12.

The musical score is written for piano and is marked 'Andante.' It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The score is divided into 12 staves. The first staff is labeled '12.' in the left margin. The music features a variety of textures, including dense block chords, arpeggiated figures, and flowing sixteenth-note passages. There are two first/second endings marked with '1.' and '2.'. The piece concludes with a final cadence on the 12th staff.